

Spectator

9/17/75

"figure of the observer" looms large in today's texts

The Ambassadors

They cross ocean & observe (Strider)

Enriches their visual observation

Film director's put worlds in frames - Barthes

He can then interpret it, possess it

Reigns Days of King

Viewer/viewed delineated

Henry James emphasis:

1st Chapt. Looking at balcony, Florian's garden, cafe/river

Look for framing

"Repositioning of subject" - us

Investigation of notion of world to be consumed

Impulses of passive spectator

Examine code of viewing woman

READ Ambassadors

9/24

Specific vs. non-specific codes

Specific codes

"Material nature of the medium" - materialist (but not Marxist)

Dealing w/ the materials of the form (i.e. a shot)

In James, subordinate clauses perhaps

Non-specific codes

Code dictated by external forces

White horse in Western

Pairs to impressionists

Kuleshov experiment

4

9/24 cont.

James

Representative of highly refined literature & spectatorial attitudes
Fielding's would work into novel ("our good friend, Tom")

James disliked Dickens, liked Flaubert & Turgenev
He looks toward:

Illusion of objectivity

(Refinement of specific codes)

← → A Poetics of Composition (on Ruse)

On point of view

Stylistic nuances are ideological

On point of view

Authorial composition position

External or Internal

Can be many (i.e. Rashomon)

Repositioning itself

James: one cannot position oneself finally

P.O.V. a flexible instrument

Positioning of the spectator in the novel

James tried to narrow the vision

But down on points of view

to "spectate" a verbal text (as to "read" a film)

Traditional art frame has frame divide spectator & work

Frame: Flaubert's garden

Another receiver within the frame

We are receivers outside the frame

Point of View shifts in first paragraph

Again (91) but mostly "minor slips"

On a whole he remains 3rd person

★
Exchange

point - location
view - spectating

9/24 cont. Spectator

3 sections of the novel

- ① viewing "Europe", ② ^{text} viewing Struther - ③ viewing Chad's house
- ④ Miss Hostrey's apt. ⑤ Chad's arrival in theater, dramatically
- ⑥ Florian's garden, ⑦ the light of Paris ⑧ advice to Bilham
- ⑨ close inspection of de Vionnet ⑩ sitting impressions + the meeting on the river + final meetings of de Vionnet + Hostrey

"Europe"

"Sacred rage" of Daymark and Americans in Europe: acquiring things
Struther is guided to discriminating acquisition by Hostrey

Struther's self-analysis (55-56)

Rare in Omaha

Struther watches Chad's house (63-66)

Then he notices figures (Bilham) observing him
Change of roles

Here on in, Struther is observer AND observed
And Bilham is at leisure

While Struther is at work trailing Chad

Architectural noted:

"... they placed the whole case materially" (65)

CENTRAL ISSUE THIS SEMESTER ✓

Miss Hostrey's apt

Everything well placed + positioned

Chad's entrance to theater

Theater metaphor for

Theater ^(stage) Struther Chad's entrance (drama)

Sandwich effect

Florian's garden

Living + seeing are the same

Planning + placement

receiver
sends ✱

9/24 cont

"the place itself was a great impression."

Right of Paris (138)

It shows + illuminates

The social code of power still
Maddu de Vionnet challenge him to look
River meeting

Styph as receiver of visual self information
Final Vionnet meeting

To visually penetrate Europe - his mission achieved (369)

He must revalue himself now

Because he has seen he must relinquish Nolet + Paris

He emerges stripped of position

He winds up nothing

Specific/non-specific codes

Will deal to/non

10/1 Wednesday

Huyghe's Against Nature

Prologue - antecedents, social image

1. Establishment of physical setting

2. Codes of communication, responsiveness

3. Latin library, critical opinions

4. Fort se, codes of decoration - figures

5. Paintings - visual codes - the bedroom

6. Mother/child - conditioning

7. Latin studies - spiritual discipline

8. Search for flowers - venereal dream

9. Sexual reveries

10. Perfumes

11. "Travel to London"

10/1
cont.

Spectatorial attitudes

12. reading in clerical debates
13. Re-establishment of diet
14. Literary criticism (modern French writers)
15. Music / new diet
16. Social decline

RESERVE

Levi Strauss + other books on reserve
Order of Things Foucault

On classifications Foucault

Not "necessary"

No necessary connection between the classifieds
Or the signifier + the signified

Scientific classification

Just beginning in Foucault's time

~~Huyghe's nostalgic~~

← Des Esseintes brings world into room

Removed from context, from social ^{reference} relationships

Foucault 131-132

Classification stems from visual

Classification reconciles term of class. + person perceiving
The class.

Animation of the visual

(Greece had little classification)

Man of taste is super-classifier

Perfumes, etc.

This his disgust of society's classifications

Naturalists

Encyclopedists - a group in France
Enclosing of all learning



Classification

Appropriation of space

Physical & conceptual appropriation

(Taxonomy?)

Artistic taste or judgement

Basis for movement from classical to new age - Foucault

"Synaesthesia" - the mixing of senses &

signifier passage - p. 58

Each sense is given a chapter or so

Touch - the nightmare

Forced proximity

"Exchanging"

Function of a family or tribe

System of acquisition

People as acquired objects

Protest

Visual exchange between narrator & people

Receiver and spectacle exchange

Huygens is "private commerce"

Attempt to corrupt exchange

Ambassadors subordinate exchange

Structure is part of world

Essential isn't - he uses the external world

a privileged position

Exchange of substance of their own thinking

(He sets well when aesthetically stimulated)

Imagination is obedient

2000 Days of Seeing

What culture demands of individuals - exchange for Berger

1) Social duty

To see things in a particular way

Attitudes
p/1 cont.

- Exchange purely descriptive - Levi-Strauss
2) Demands of possibility - describing
3) Demands of political systems
Anthony Diller

On exchange:

More fascination w/ his own perceptions and objectivity
"Interiority" - almost a taboo system

Criticism recently eliminates positioning of spectators

Description of what's before you + your relation to it
What we must now attempt

You must "de-position" yourself

Diller's System + Structure - chapter 3

10/8 Wed.

FIRST ASSIGNMENT for mid-November

Small paper to be expanded

Paper must outline a problem

A script or film

Collage

New York "companion" to Playboy
Modelled on Angus

Recommended semiotic texts

Saussure, Course in General Semiology

Barthes, Element of Semiology

Scholar Intro to Semi. in Literature

Recaps. of course

Point of view

Any sentence w/o one?

No

Objectivity or relationships is implied cont.

12/8 cont.

point of view

The way in which we position ourselves

ask oneself when one is positioned in relationship to thing presented

Against Nature

Classifying + exchange - the world reduced to space of imagination

(Binary opposite in Jeno)

Imaginative exchange

Between the self + the world courtly parts

Confession

Genre which implies another - e.g. a Priest

My audience is posited

Augustine implies God

Rousseau implies

Freud implies himself - his unconscious

Protagonist and analyst

Pascal acts, reflects + analyzes

Jeno

No simulation, thwarted desire

Bidden describes desire (uncommanded)

to analyse, to spectate

← Desire

viewing self

And re-viewing self

Spectatorial pleasure at end in itself

Analysis of world viewed + of the process of viewing

Jeno desires to view himself

Important Jeno passages

p. 73 artist thinking of object

p. 81 mental possession

p. 120 "I stopped analysing myself"

Honeyroom section

cont

10/8 cont. Attitudes
 The last chapt. of *Zeno*
Zeno approaches "spectatorial ideal" in last chapt.
 His confession (created images)
 He tries to break out of self
 Recreating the self in spatial terms (for 1st time) p. 371-2
 To disbelieve in image...
 is to disbelieve in re-viewing process
 Scientific procedure supplant vision of self (374)
 Deixis & process of confession
 Texts as "deixis texts"
 Interpretation allies our desire w/ the text
 Control & power provided by the text aligns w/ us
 We must reduce this & articulate it
 Interpretation must be preceded by positioning
 w/ magnifying text or interpreter
 Cinematic text is seamless
 Difficult to break into constituent parts
 "Aesthetic unity"
 "space between the viewer & the viewed" concepts we must break down

10/9
 Scholes' book ~~not~~ defines semiotics as filmman - how it
 To have a code (exchange) you must have a viewer
 Both producer & viewer must interpret
 As in Foucault?

10/15 The World Viewed
 RECOMMENDED READING
 Cavell, ~~It~~ Must We Mean What We Say?
 2 closing chaps.



10/15 cont.

in Georgia Review 28 (1974)
Sessoke on World Viewed

^{the projector}
the photograph, the screen, the viewed
the 1 and Group
culture a mark of repulsion

signifier
produced culturally
(confining by culture)
film
phenotext (text of the
phenomenal
world)

signified (meaning)
the unknowable
genotext

language as part of the repressed, "incarnated w/ taboos"
Images are pre-verbal
Signifiers - textual system - phenotext
he is signified & genotext
~~the text~~

Arranging the phenotext is chief project of the visual
Friend: "conscious disposition of cultural opposition" is
what art should aspire to

p. 102-103

modernism

"modernism" - self-consciousness + the end of the "natural relation"
Art is forced to come to grips w/ itself
Moment when ontology becomes epistemic
The mediums underlying assumptions are revealed
Loss of control over art
S.E. nostalgic for innocence / youth
His memory of a film (signifier) more important than film (?)

Attitudes
10/15 cont.

Cavell upturns self

Let Luell upturns social

Cavell's "natural relation to movies" has broken down

But what is nat. rel.

"Movies in culture" for Cavell:

A human could response to the world

Ultimately unintelligible

Cavell works on very personal level (10)

Cavell studies movies as if dreams" (12)

Acknowledging

Begins in chapt 4 (23)

Acknowledgment of self

Not absolute isolation. After self, thing viewed

(world must be projected before you can view it)

"The Camera's Implication" (127 &)

* "The camera is outside its subject as I am outside my language." (127)!

The camera is so different from what it photographs

Substitute the work for "I" on p. 128

To be retained in while viewing

* The false self between you & what you view?)

* "Double reflexive" procedure?

10/16

The Concept of Structuralism - Phillip Petit

Lucid study of structuralism just printed

Order, System & Structure

Chapt. on Zeno

10/16 cont.

Semiology (Barthes) on next Tues. + Thurs.

Wilde's "Death, Desire..." chapt

"Digital" + "analog" ~~analog~~

"Repetition" Digital - "adding machines" - phonotext
Binary Contrast + opposition syntagmatic

This + not that

Analog - "clock" - graphotext

Monotonic - linear

Equivalent of durational time

Desire

"Actualization of a lack"

"Desire w/o object" is "alienation" or "in bad faith"

fund:

identity - digital

prescription - analog

p. 93-94 on levels

10/22

SEXUAL
EXCHANGE?

Textuality and Sexuality

"Phonotext" - composed of phenomena of our culture, world

"Modernism is a struggle toward form"

"Struggle toward textuality"

Text is absent text

It's never available

"Maison" approaches textuality

Classification + exchange

Classification

Arrangement of individual signs

P. 9 + 10

10/22 cont. Spectator

Classification

Classifies women, clothes, food
Objects + women

Elaborate system throughout

"and when" - the structure of the prose

Exchange v. Classifies the text

Characters, or text + us as readers - "desire"

Interpretation

If we can interpret it, it will be a text, textual

Text offers interpretations of itself

p. 148

1 ← "Arrangement of signs is any movement toward a signifier"
The ^{project} of the work and R-L-3
(criticism)

Self-enclosed + absolutely rich

Phenotext

1) Act as a system of signs - as in "Maison"

2) Sublimated signifier.

Offering us meaning

At least claims to

Then it must be signifier sublimated!

Plural system of signs - R-L's ~~proj~~ project

Detachment of woman from socially signified role

To dominate a signifier - we want

By "giving in to system of signs"

Not yield to its "transparency"

To get lost into in it

The form of bourgeois eroticism

An infinite system of signifiers you can revel in

Sublimated signifiers incarnate of

Sexual assumptions of the bourgeois world

Possession, humiliation, addition + control
humiliation

10/22 cont.

Pornography that P. A. aspires to
Endless succession of sexual signifiers
Separate from signified
But does he attain it?

Women as objects of desire + narrative concern
Narrators speak of women

Sublimated signified - phenotext

"A lost textuality" is underneath missing
The genotext - "desire"?

It generates the forms but never achieves textuality
Genotext inscribes itself in a sublimated form in phenotext

Mechanisms of sublimation & repression — in textuality + sexuality

Social codes enforce

Reveal the absence of the genotext

Virtually:

Effort to sub. sig. is effort to transparency!

Phenotext is:

a system of signs

that you accept unquestioningly

The desire of the text (toward textuality) presented
then sublimated signified

Friend personality

Verbal text

Visual text

Culture

} these three aligned?

In working toward textuality we work toward to culture
Enterprise of text + theories of personality is to create culture
Why be conscious of spectatorship



Spectatorial Attitudes

10/29

Foucault, Levi-Strauss on exchange
Papers due prior to Thanksgiving

Septuaginta

Everyday Life in the Modern World - LeFebvre
Lands of signifiers, in a magazine or art gallery
all art is somehow publicity

Possession depreciates value

A new car when owned becomes used

Thus encourages desire

Publicity encourages desire for freedom of choice

We enjoy sign consumption

Symbol of consumption is what we consume

Phenomenon - "pleasing" arrangement of signifiers in a work

Pos of women is invitation

Manet / Titian paintings

Manet faces "look"

Covert gaze of the Renaissance made overt

Suggests prostitute-like forthrightness

Manet + others fascinated by prostitutes

When they overt about their gaze

Retains their innocence

Facing lens invites consumption

Madonna's gaze is toward child

Madonna before birth is filled w/ expectation
and is diminished

She is dwarfed by huge male signifier (God)

(LISSA - ARTICLE ON GAZES)

10/29 cont.

Combat (125) less codified + more disturbing

Not a "pleasing" signifier

It "interrupts" the code of the nude as traditionally conceived

"rupture", "interruption"

Shows the idea of a deeper "hidden"

Now that we see what was traditionally hidden

How can we go any further

We've reached the end of certain series of signifiers (?)

Male viewer might inscribe self into painting (woman looking to friend: as you move toward defined sex ^{valley} you move to personality ^{side!})
TRANSPARENT: better fit within ~~code~~ codes
Movement to textuality is move to sublimation

11/5

Tuesday PLAYBOY copy

"Code of Invitation"

as in women in advertising

Semiotics of visual theory

Not available

Andrzejewski - purely formalist

Who sends & who receives sign

Niagra

Gentlemen P.D., How to Mangle M. + N. promoted her

Her appeal becomes more innocent

Niagra Falls

Sex, danger, spectatorship

Monroe and her shadows are superimposed on Jean Peters
poring

Spectator

11/5/75

Peter attains Monroe's attraction through the rescue
Monroe is imperiled thymout - Peter mostly at end
Woman achieving temporality

Monroe achieves their spectatorship

To identify ~~with~~ with a character

To feel our void w/ their presence?

MON 4:00PM meeting on Camer

11/15

MON. 3:00 - 4:00 on The Moviegoer

Loucault, P

11/17 Mon.

Pick up recent New Yorker

The Moviegoer

"Moving" - about to people and situations

Positioning - "Certification"

Defining oneself in terms of what we see

Endeavors to locate himself

D/ respect to his new family, Kate, his city...

Desire

Girls, making money

Consistently rotated

Moviegoer to relinquish control

He doesn't control life

At end he "regains" control

Relationship kept distant

Major concepts:

Certification, the search, rotation

Though his absent

His pursuit to his existential despair

11/17 cont.

P.115 Kate is present to own despair
Burt's Burt's charm is a lack

Willing to inscribe a lack into his own life
He's been arranged

Burt cannot place himself metaphysically, but can ^{P.13-14} physically
Positioning self physically replaces ^{physically} metaphysical positioning
Friend: comprehension of Real positioning lack of

11/19 Wed.

Office hours W. ~~1-2:15~~ 1-2:45 Fr. 9 - noon
Th. 1-2:15

Mon. 3:00 or Foucault

Playboy

decoding, unfolding, narrativity, economic aspiration

Phallic signifier repeatedly brought to attention
Woman as object

She will become part of the object sold
"Unfolding"

As one unfolds the centerfold

Superficial level of decoding

When centerfold is folded it's covered

Centerfold copy

Centers on the playmate's movement to centerfold
(Garrison's characters look away from camera + others)

Disposition of the photo in the text

More important than the body

Attitudes

11/19 cont.

Castration

"Causal postponement of gratification"

Culturization is movement from gratification

Accumulation of taboos & rules

Shift to ocular / taste concerns

Woman as signifier

Man accepts simply

Woman feel they are signified as well as signifier

The signified: a woman's essence (lover, interests)

12/3 Wed.

PAPERS DUE EXAM WEEK

individual
culture
text

}

→

textuality

sexuality (Freudian)

→ i.e., mature integration (personality)

↖

movement toward textuality

divided into the 5 levels (?)

One searches for patterns, meaning

Dynamical texts

But...

culture → moves through individual → toward text

I & we are an expression of culture

We must be in order to use culturally modes of express.

It's alright unless the culture is malignant

(Any "verbal or visual product" must be a text)

College expresses your relationship w/ your work

Psychoanalysis demands acknowledgment of self as text

→

Silverman thought papers:

Mistaken in regarding self as omniscient

Sartre Les Femmes b. 1890

Began photographing in 1901
Worked into '70s

Michael Sney Wisconsin Death Trip

Ordered historically

Deals w/ "psycho-history"

Using what was written + seen at the time

Development

Things were getting worse + worse in Wisconsin
Historical argument

Things got bad

tries to inscribe self into text

Not objective

Looks for meaning for self

(Q failed to text

(Not a fully achieved thesis

Sartre again

No evident narrative, but textuality all the same

Categorizing the photos fall into

Presented frontally:

13, 18, 24, 30, 53, 58, 94

Confirms narrativity of image, develops this character

Reflexive

79, 85, 88, 95

Aware of camera, but invading his gaze

34, 38, 86, 100

He knows he's being photo'd, but eyes "slide" by

Attitudes cont.

Profile - direct aversion
Becomes more overt as book develops
Subject screened from camera by object
81

→ notion of privacy is held intact
Women in groups

28, 44, 96

Preserved integrity by virtue of group

→ Not conscious of camera, but not avoiding it
Captured images

possessed

French did it early, Brady posed frontally
Autonomy of subject reduced

Last photo asserts freedom of the group
An alienated group

In defense against camera we must arm ourselves

12/10/75 Psycho

Office hours Fri. 9-11:30, Mon. 12:30-4:00, Tues. 1:50-5:00

The "problem of the dominance of a text"

Divorce court

Jaworski (L) as cultural — (female plaintiff-FP, Judge-J)
J L FP → he prescribed story to woman

The Discomse

A procès - process, tale, trial narrative

Price of legal separation is the telling of a story which
conforms to Judge's + lawyer's expectations

To "extract" a (text?) story from a woman

The books of this course act as the lawyers
Extracting a particular text from her.

→

- The books thought originally to be pre-text
 Women as subjects of extraction from a text (?)
- 1 ← "The text knows & we don't"
 Knowledge is the power a suspense text holds
 The premise of every text
 And we enjoy it
- Suspense films make demands ...
- 1 ← Female characters are both protagonists + victims
 Characters may disappear (Janet Leigh) but text continues
 We'll watch anything
 At conclusion of film & we ~~are~~ watch
 For persons to fear showers after viewing indicates a
 "Textualized world"

12/17

Benjamin

Vietnam art historian

Descended from Wölfflin and Panofsky

Certain elements of style can only come after others

Also Adorno, Horkheimer, W. Benjamin, Popper

Form is operated on by culture + our perception

Influenced by psycho-analysis

Representation limits perception (?)

Representation is just a system of conventions
 we agree upon

Representation of a cultural idea not "nature"

Culture influences artist

But the influence is manifold

The influence isn't singular or simple

↓

Attitudes

2/1/2004 but codifies in agreeable way the darknesses
of the cultures

"We can view it w/o being confused."

Traditional art

Through utilization of conventions (residing in ^{cul-}ture)

Homblich works w/ pre-Modernism texts

What we see on canvas is cultural trace

Which we can also see w/in ourselves

Originality of the artist

Homblich has problems dealing w/ artists ^{who break} conventions

Upset w/ concept of art as expression

Anti-Romantic

Culture/artist/viewer - progression of Homblich's book

LAST YEAR AT MARLBOROUGH

first people are spectators w/
narration over
following conversation starts + stops
7-5-3-1 game

On talustrade "You looked at me"
she looks off camera

Charles the III + wife costume statue
says game man

filters on on man's view of a woman
"You stood, ^{tant} ~~tant~~, secret, absent."

she denies presence of mirror on mantle which
framed her in previous shot

she begins to accept her story — track
from int. to ext. then pan to her
against wall

"That day I photographed you"
— man on garden bench w/her

tracking into mirrors + picture
narrator is countered by image
her hugging mirror

who took it

Frank, perhaps

game player ^{girl} is husband - evidently

He brings her to life w/
"no that's not the ending I want"

He comes at her in bed - she

strikes theatrical pose

exterior passes into night -
Final line: you w/me

Vango

11/75

opens w/ mouth - tilt to eye

Stewart follows, watches Novak

follows her to museum - Carlotta

subjective zooms to flower
& hair

He loses her

Her leap transforms him
Coroner elides his voyeurism

Final viewing makes catg.

He first meets her in profile,
Judy later is silhou.
against window

Too late - I've got my face
on" - when she's made.

How do you work these things

Can't you see